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Page 91, line 17, for *des* read *der*.

" 173, " 23, " *wirbe* read *wirbelt*.

" 17, " 27, should be omitted.

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### BEN JONSON.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—The courtesy of Dr. Karl Menzel of the University of Bonn and that of my colleague, Dr. Hermann V. Hilprecht, enables me to identify the two following references, received too late to be incorporated in the Notes of my recent edition of Ben Jonson's 'Timber or Discoveries.'

Page 20, line 5: "No lie ever grows old," incorrectly attributed to Euripides by Jonson, will be found in Stobaeus, "Florilegium," 12, 2: Ἀλλ' οὐδὲν ἐρπει ψευδὸς εἰς γῆρας χρόνον. Ed. Tauchnitz i, p. 255.

Page 76, line 12: "Sulus nex aut poeta non quotannis nascitur" forms with slight variation the second line of the following distich:

Consules fiunt quotannis et novi proconsules  
Sulus aut rex aut poeta non quotannis nascitur.

attributed to Florus, 'Poetae Latini Minores,' ed. Baehrens, iv, p. 348.

The kindness of Professor Albert S. Cook, of Yale University, enables me to explain the marginal reference of the folio of 1641 to Megabyzus by the following anecdote and references:

Megabyzus highly commending some pictures that were meanly and ignorantly painted, and finding fault with others that were made with great art, the boies of Zeuxis that were grinding colours laughed at him; whereupon Zeuxis said, When you hold your peace, Megabyzus, those boies admire you, for they look on your rich garments and attendants; but as soon as you say anything concerning art, they laugh at you; therefore preserve yourself in esteem by holding your peace, and censure not the work or skill of any which is not in your way.

Ælian, 'Varia Historia,' Trans. Thomas Stanley, London, 1666. Cf. also Pliny 'Nat. Hist.' 35-36 and Plutarch, 'De Tranq.' 12, in which two cases the reply is referred to Apelles and addressed respectively to Alexander and to Megabyzus. Professor Cook very justly observes: "Evidently Ben Johnson got Plutarch and Ælian mixed, or else Zeuxis and Apelles."

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### BRIEF MENTION.

Professor John Lesslie Hall, of the College

of William and Mary, has published a rhythmical translation of the 'Beowulf' (D. C. Heath & Co.). It is not a line-for-line translation, although it is almost that, and it is almost as literal as is possible in any manner:

So Healfdene's kinsman constantly mused on  
His long-lasting sorrow; the battle-thane clever  
Was not anywise able evils to 'scape from:  
Too crushing the sorrow that came to the people,  
Loathsome and lasting the life-grinding torture,  
Greatest of night-woes. So Higelac's liegeman,  
Good amid Geatmen, of Grendel's achievements  
Heard in his home: of heroes then living  
He was stoutest and strongest, sturdy and noble.

From this brief passage the translator's doctrine may be inferred: a four stressed line cut at the middle point by a pause; a rhythmical movement resembling that of the original; considerable alliteration, with special care bestowed upon the "rime-giver," that is, the first stress in the second half-line; an attempt to retain much of the original order of words, balancing of phrases and parallelism, and to reproduce the color of the original epithets; some flavor of archaism. A complete examination of its merits must be reserved for an extended review of this translation, but the scholar will at once discover that Professor Hall has been very accurate in his renderings, and the general reader will find it possible to catch the unusual movement of the lines and proceed with ease and clearness from one episode to another. The book is handsomely and accurately printed. It is to be regretted that the lines are not numbered continuously as in the editions of the original text.

No. 39 of the 'Literaturdenkmale des 18. und 19. Jahrhunderts' (Stuttgart: J. G. Göschen) is a reprint of the oldest known edition, of 1725, of the 'Faustbuch des Christlich Meynenden,' the book which probably first aroused Goethe's interest in the character of Faust. Siegfried Szamatólski, who recently discovered, at Erlangen, this oldest print of the 'Faustbuch,' shows, in a valuable introduction to this present edition, the relationship of all the other early editions, and proves that they were all derived from the edition of 1725. Dr. Szamatólski also gives us a reproduction of the original, discovered by him in the Kgl. Kupferstich-Kabinett at Berlin, of the "portrait of Faust after Rembrandt," an engraving which one of Rembrandt's pupils, Jan Joris van Vliet, produced from sketches by his master, about the year 1630. The editor believes that there are good reasons for doubting whether Rembrandt really intended this picture as a portrait of Faust; it seems to belong to a series of heads of bald-headed, melancholy-looking men, which may have been drawn either for the peculiar expression or for the effects of the lights. Reproductions of two other Faust portraits are given; the first of these is a copy of the original, just discovered, and was drawn about the year 1680; the second one, the oldest print of which is found in the 'Faustbuch' of 1725, is copy of the former.